

VISIT...

LANZAROTE
Caliente.COM

VERTIGO



WE CAN BE HEROES

The people of the Horn of Africa need us now.
Help us at www.WeCanBeHeroes.org

AMERICAN VAMPIRE

SCOTT
SNYDER

RAFAEL
ALBUQUERQUE

Celebrate with
FAMILY!



02511



DIRECT SALES



\$2.99^{US}

25 May '12

suggested for
mature readers
vertigocomics.com



SEE, THE
TROUBLE
WITH YOU
KIDS...



YOU
WATCH
TOO MANY
CHILLER
MOVIES.



GIVES YOU
ALL KINDS OF
NOTIONS.



BUT I'LL
TELL YOU A
SECRET,
KIDDO.



IN REAL
LIFE...

AAAAGGH!

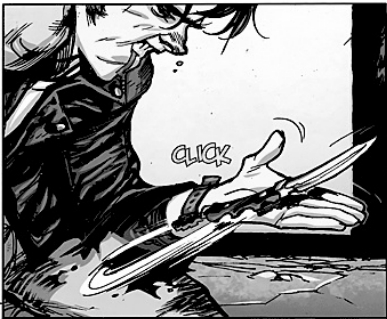
Death Race

Part Four of Four

WRITER: SCOTT "EIGHT BALL" SNYDER
ART: RAFAEL "CROSSBONES" ALBUQUERQUE
COLORS: DAVE "MOOKIE" MCGAIG
LETTERS: JARED "KNIFE FIGHT" FLETCHER
ASST. EDITOR: GREGORY "BIG DROP" LOCKARD
EDITOR: MARK "DADDY-O" DOYLE
AMERICAN VAMPIRE CREATED BY SCOTT SNYDER
AND RAFAEL ALBUQUERQUE

...THE MONSTER
ALWAYS WINS IN
THE END.









TASTE
ANYTHING
ELSE?



WHAT--
SKOFFE
ARE
YOU--



NO...



YEP. MIXED IT
WITH MY COFFEE
THIS MORNING. AS
MUCH AS I COULD
HANDLE.

GOLD
DUST.

BROUGHT
IT ALL THE
WAY FROM
HOME...



LAS
VEGAS.

THAT'S
WHERE I WAS
BORN. YOU
SEE...

"MY FOLKS OWNED A SMALL BOARDING HOUSE ON THE EDGE OF THE CITY."

"NOTHING SPECIAL, BUT THEY TOOK CARE OF IT, MADE IT A HOME FOR ANYONE PASSING THROUGH."

"THAT IS, UNTIL ONE DAY, BACK IN 1936, A BUNCH OF STRANGERS KNOCKED ON THE DOOR."

PARDON ME...

The Journal
**MURDER AT THE
PEABODY HOTEL!**

SORRY.
DIDN'T HEAR
YOU...

...COME
IN.

WE'D LIKE
SOME ROOMS,
PLEASE...



"THEY SAY YOU CAN'T
REMEMBER MUCH
BEFORE YOU'RE
FOUR YEARS OLD.
AND MAYBE MY BRAIN
ISN'T NORMAL, BUT
ME, MY MEMORIES
OF THAT PLACE...



"THAT
DAY.



"THEY'RE THE
STRONGEST
ONES I HAVE.



"AND WHAT I
REMEMBER
MOST ABOUT
WHAT THOSE
BLOODSUCKING
PIECES OF
SHIT SAID WAS
ONE NAME:



"SKINNER
SWEET.



"SKINNER SWEET. THE AMERICAN
VAMPIRE. THE ONE THEY WERE
HUNTING. THE ONE THEY KNEW HAD
TO BE BEHIND THEIR TROUBLES.
THE ONE WHO'D BROUGHT THEM
THERE, INTO MY HOME..."



...INTO MY LIFE.



HEH WELL, SON, I GOTTA SAY--

SKOFFS SKOFFS

--I DO RESPECT THE WAY YOU HOLD A GRUDGE.



I KNOW THE VENOM IN THOSE FANS OF YOURS. IT'S GOING TO FREEZE ME UP SOON, BUT BEFORE IT DOES, AND BEFORE I KILL YOU, I THOUGHT YOU MIGHT LIKE TO HEAR ABOUT SOMETHING I CAUGHT ON THE TV NOT LONG AGO.

IT WAS THIS SPECIAL REPORT, SEE, ON THE TEENAGE BRAIN. THERE WAS THIS EXPERT ON IT.



HIS THEORY WAS THAT THERE WERE THREE THINGS YOUNG FOLKS LIKE ME CAN'T UNDERSTAND. THINGS AGAINST THE RULES OF OUR BRAINS.



I NEVER WAS ONE FOR RULES.



ME NEITHER.

2012

BUT IT GOT ME THINKING, AND WHAT I REALIZED FOR ALL THE THINGS THE TEENAGE BRAIN CAN'T THINK ON, THERE HAVE TO BE THINGS THE GROWN-UP BRAIN CAN'T THINK ON, TOO.

AND IT OCCURRED TO ME, THAT ONE THING OLD FOLKS FIND IMPOSSIBLE TO UNDERSTAND IS--COOL.

COOL?

COOL. WHAT'S COOL AND WHAT'S NOT, BECAUSE BEING COOL IS NOT GIVING A FUCK, AND MAYBE YOU NEED TO BE YOUNG TO BE THAT WAY.

TAKE YOU FOR EXAMPLE, MAYBE YOU WERE COOL ONCE. MAYBE EVEN AFTER YOU CAME BACK AS A BLOODSUCKER, LIVING IN LAS VEGAS, NOT SCARED OF ANYONE.

BUT SEE, THE THING IS, SWEET, I'VE BEEN AFTER YOU A LONG TIME, AND I'VE SEEN A CHANGE IN YOU.

SAW IT IN THE FILES ON YOU, TOO, THE ONES I STOLE FROM THE VASSALS. BUT THE FILES ON YOU, THEY END IN 1945. AFTER THE WHOLE INCIDENT ON TIFFAN?

TAIFAN.

THAT'S WHAT I SAID. IT'S ALMOST LIKE AFTER WHATEVER HAPPENED OVER THERE, FOR SOME REASON, YOU JUST STOPPED BEING DANGEROUS ANYMORE.

IS THAT SO?



Angela 2012





ORDER? YOU TAKE ORDERS FROM OLD MAN HOBBS NOW?



YOU KNOW WHAT, ALL THIS TIME, I'VE BEEN WANTING TO KILL YOU. FUNNY THING IS, LOOKS LIKE YOU BEAT ME TO IT.

WHAT'D THEY DO TO YOU, SWEET? HUH?



YOU DON'T KNOW THE HALF OF IT, KID.



THIS WILL STAVE OFF THE PARALYSIS.

WAIT HERE.



GET THE EXTRACTION KIT READY. WE NEED TO GET THAT GOLD OUT OF HIS BLOODSTREAM BEFORE IT DOES ANY MORE DAMAGE.

YES, SIR.



AND GET ME A PROTEIN POUCH FOR AGENT SWEET. THEY'RE IN THE SECOND CA--

WHAT THE--AGENT DAVIS...?



"WHERE'S THE
BLOODY
SECOND CAR?!"

YOU DON'T
THINK THEY
HAVE A TRACER
ON THIS CAR,
TRAVIS?



I MEAN THEY
COULD BE--

WE'LL
TORCH IT
TONIGHT.
STEAL
ANOTHER.



RIGHT. OF
COURSE.

THE COOPER
HOUSE IS RIGHT UP
THIS STREET ANYWAY.
THEY SHOULD BE GONE
FOR THE MONTH, AND
THEY HAVE AN EXTRA
IN THE GARAGE.



COOPER.

SKOFF
SKOFF

SURE.



HERE, IN
BACK!

THEY KEEP
A KEY IN THE
DOGHOUSE.



IT
SHOULD
BE--

TRAVIS,
WHAT
ARE YOU
DOING?



HOW
MANY?



TRAVIS, PLEASE, I DON'T
KNOW WHAT YOU'RE--

I TOLD YOU.
I'M VERY GOOD
AT THIS, PIPER. THE
COOPERS ARE PART
OF A SATELLITE COVEN
TO THE ONE YOUR
FOLKS BELONGED
TO.

NOW HOW
MANY ARE INSIDE,
WAITING FOR ME?



...ENOUGH.

TWENTY
AT LEAST.
MORE THAN
EVEN YOU
CAN HANDLE
SO YOU CAN
KILL ME,
BUT--



GIVE ME
BACK MY
GODDAM
RING.



EPILOGUE

La Mesa, California,
just north of the
Mexican border.









**Next: The
Nocturnes!**

ON THE

LEDGE

We writers can be tightly shackled beings. For me, playing music slips the chains.

It's always been this way: Music has long colored my edges, as a writer, and perhaps more important, as a reader. There's a hardly a formative text in my memory without an accompanying soundtrack. I can't see a copy of Stephen King's *PET SEMATARY* without hearing the reggae strains of Yellowman, the music that was saturating Georgetown, Guyana, where I first read King's novel as a twelve-year-old. Thoughts of *CRISIS ON INFINITE EARTHS* instantly summon dark Brooklyn basements in the summer of '85, and the boom box-delivered sounds of DJs Marley Marl and Red Alert. Little surprise, then, that music ushered me into the ranks of professional writers.

That brings us to DOMINIQUE LAVEAU: VOODOO CHILD. Actually, it brings us to New Orleans. It brings us to swing. Swing can be understood as a particular style of jazz circa the 1930s, a specific style of playing that involves elongating and accenting eighth notes, or just as an ineffable and mysterious mode of cool. But in *TO A YOUNG JAZZ MUSICIAN*, a book we wrote together, my friend Wynton Marsalis defines swing as "democracy and coordination under the duress of time." I love that definition because it gets at both the musical and larger life contexts attendant in the idea of swing: We gotta figure this thing out, together, before time runs out.

New Orleans swings...hard. Music and struggle code its DNA. It's as if the Fates were constantly running the city through some kind of cosmic balance meter. Sure you can birth Louie Armstrong and jazz itself; now here's a Yellow Fever outbreak to go with that. Man, that Mardi Gras and Essence Music Festival seem like too much fun, so how's about a murder rate high enough to make you weep? This is a city where you take your laughter with a side of tears and try to keep dancing the whole while.

For DOMINIQUE LAVEAU: VOODOO CHILD to truly come alive, I had to soak the series in that reality. I wanted to find a narrative style that captured the thematic richness of New Orleans music, the pain and the joy, as well as the structural aspects of the town's songwriting, particularly with regard to jazz—the steady reprise of a verse structure, the improvisational flights of a solo. Issue #1 is likely the most explicit example of this in the way the captions and narrative voice echo verse and song structure. But that idea of song, of music, is never far from the surface as we get deeper into the story. Indeed, for me, this first arc—"Requiem"—is just a DJ set played deep into the night. The choices, the songs, spin the narrative this way and that. But always tracking toward a spiritual North.

I hope you listen all the way through. I hope it swings.



SELWYN SEYFU HINDS is a longtime journalist, former editor of *THE SOURCE*, television producer with BET and VH-1, and the author of two books—*TO A YOUNG JAZZ MUSICIAN: LETTERS FROM THE ROAD*, written with Wynton Marsalis, and *GUNSHOTS IN MY COOK-UP: BITS AND BITES OF A HIP-HOP CARIBBEAN LIFE*. These days, he keeps busy with wrangling DOMINIQUE LAVEAU: VOODOO CHILD and as a screenwriter... with the occasional DJ set thrown in.

KAREN BERGER Executive Editor, Verlog • BOB HARRAS VP Editor-in-Chief • DIANE NELSON President DAN RADIN and JIM LEE Co-Publishers • GREG JONES Chief Creative Officer • JOHN RUDD Executive VP Sales, Marketing and Business Development • AMY SCHWARTZ Senior VP-Business and Legal Affairs • NIKKI GARDNER Senior VP-Finance • JEFF BRIDSON VP-Publishing Operations • MARIA CHARELL VP-Art Director and Design JOHN CUNNINGHAM VP-Marketing • TERRY CUNNINGHAM VP-Talent Relations and Services • ALISON GILL Senior VP-Manufacturing and Operations • DAVID HYDE VP-Policy • HANK KANALZ Senior VP-Digital • JAY ZIGAN VP-Business and Legal Affairs Publishing • JACQ MARAS VP-Business Affairs, Talent • NICK RAPPOLIAND VP-Manufacturing Administration • COURTNEY SWANSON Senior VP-Policy • BOB WATKINS Senior VP-Sales

AMERICAN VAMPIRE 25, May, 2012. Published monthly by DC Comics, 100 Broadway, New York, NY 10006. GAT or 61632961072. Copyright © 2012 Scott Snyder and DC Comics. All Rights Reserved. VAMPIRE 25 and all characters featured in this issue, the distinctive likenesses and related elements are trademarks of DC Comics. The stories, characters and incidents mentioned in this magazine are entirely fictional. DC Comics does not read or accept unsolicited submissions of ideas, stories or artwork. For Advertising and Custom Publishing contact advertising@dc.com. Printed by The International Interlobe, Braintreeville, CT, Canada. DC Comics, a Warner Bros. Entertainment Company.



Certified Chain of Custody
Sustainable Forestry Initiative
FSC® C012345

This label only applies to the first harvest